

A N E C D O T E S

O F

MR. HOGARTH.

—K

THIS great and original Genius is said by Dr. Burn* to be the descendant of a family originally from *Kirkby Thore*, in *Westmoreland*. But I have the best authority for saying that his grandfather was a plain yeoman, who possessed a small tenement in the vale of *Bampton*, a village about 15 miles north of *Kendal*, in that county. He had three sons. The eldest assisted his father in farming, and succeeded to his small freehold. The second settled in *Troutbeck*, a village eight miles North West of *Kendal*, and was remarkable for his talent at provincial poetry. The third went early to *London*, in company with Dr. *Gibson*, brother to the bishop of *London* of that name; was employed as a corrector of the press, and appears to have been a man of no inconsiderable learning; a Dictionary in *Latin* and *English*, which he composed for the use of schools, being still existing in MS. He married in *London*, and our Hero is believed to have been the only fruit of the marriage.

WILLIAM HOGARTH was born in 1697, in the parish of *St. Bartholomew*, *London*, to which he was afterwards, as far as lay in his power, a benefactor. The outset of his life was unpromising. "He was

* *Westmoreland*, p. 504.



"bound,"

“bound,” says Mr. *Walpole*, “to a mean engraver of arms on plate.” His master, it since appears, was Mr. *Gamble*, a silver-smith at the head of his profession; in which it is not unusual to bind apprentices to the single branch of engraving arms and cyphers on every species of metal; and in this particular department of the business young *Hogarth* was placed; “but, before his time was expired, he felt the impulse of genius, and that it directed him to painting.”

During his apprenticeship, he set out one *Sunday*, with two or three companions, on an excursion to *Highbury*. The weather being hot, they went into a public-house, where they had not been long before a quarrel arose between some persons in the same room, in which one of the disputants struck the other on the head with a quart pot, and cut him very much. The blood running down the man's face, with the agony of the wound, which had distorted his features into a most hideous grin, presented *Hogarth*, who shewed himself thus early “apprised of the mode Nature had intended he should pursue,” with too laughable a subject to escape the powerful efforts of his genius. He drew out his pencil, and produced on the spot one of the most ludicrous figures that ever was seen. What rendered this piece the more pleasing was, that it exhibited an exact likeness of the man, with the portrait of his antagonist, and the figures in caricature of the principal persons gathered round him. This anecdote is given by one of his fellow apprentices who was present, a person of indisputable character, and who continued his intimacy with *Hogarth* long after they grew up to be men.

The ambition of the poor is ever productive of distress; so it was with *Hogarth*, who, while he

was



was furnishing the materials for his subsequent excellence, felt all the contempt which indigence could produce. Being one day arrested for so trifling a sum as twenty shillings, and being bailed by one of his friends, in order to be revenged of the woman who arrested him (for it was his landlady) he drew her picture as ugly as possible, and in that single figure gave marks of the dawn of superior genius. How long he continued in this state of indigence and obscurity, we cannot exactly learn; but the first piece in which he distinguished himself as a painter, was in the *Figures of the Wandsworth Assembly*. These are drawn from the life, and without any circumstances of his burlesque manner. The faces are said to be extremely like, and the colouring is rather better than in some of his best subsequent pieces.

“ His apprenticeship was no sooner expired,
 “ than he entered into the academy in *St. Martin's*
 “ *Lane*, and studied drawing from the life, in
 “ which he never attained to great excellence.
 “ It was character, the passions, the soul, that
 “ his genius was given him to copy. In colouring
 “ he proved no greater a master: his force lay in
 “ expression, not in tints and chiaro scuro.”

From the date of the earliest plate that can be ascertained, it may be presumed that he began business, on his own account, at least as early as the year 1720.

His first employment seems to have been the engraving of arms and shop-bills. The next step was to design and engrave for booksellers; and here we are fortunately supplied with dates. His seven small prints for “*Apuleius' Golden Ass*” appeared in 1724; twelve head-pieces to “*Beaver's Military Punishments of the Ancients*,” and five small prints for the translation of *Cassandra*,

in 1725; fourteen for *Hudibras* (with *Butler's* head) in 1726; twelve for *Aubrey de la Mottraye's* Travels, in 1727; two for "*Perseus and Andromeda*," 1730; six for "*Don Quixote*," and ten for *Milton*, 17 ; a small one for the "*Rape of the Lock*," 17 ; and a variety of frontispieces between 1726 and 1733.

"No symptom of genius," Mr. *Walpole* says, "dawned in those plates. His *Hudibras* was the first of his works that marked him as a man above the common; yet, what made him then noticed, now surprises us to find so little humour in an undertaking so congenial to his talents.—It is certain that he often lamented to his friends the having parted with his property in the prints of *Hudibras*, without ever having had an opportunity to retouch them,

Mr. *Bowles*, the print-seller in *St. Paul's Church Yard*, was one of his earliest patrons; and is said to have bought many a plate from *Hogarth* by the weight of the copper. His next good friend was Mr. *Overton*, who paid him a somewhat better price for his labour and ingenuity. When Mr. *Walpole* speaks of *Hogarth's* early performances, he observes, that they rose not above the labours of the people who are generally employed by book-sellers. We hope that *Cipriani*, *Angelica*, *Bartolozzi*, *Sherwin*, and others, are not included in this oblique censure; and yet the artists generally employed for the decoration of modern volumes, are these.—An unfinished set of designs for the *Canterbury Tales* of *Chaucer*, affords us additional reason to lament the death of *Mortimer*, who has escaped his share in Mr. *Walpole's* compliment to the pupils of the Royal Academy.

"On the success, however, of those plates," Mr. *Walpole* says, "he commenced painter, a painter of
"portraits;

" portraits ; the most ill-suited employment ima-
 " ginable to a man whose turn certainly was
 " not flattery, nor his talent adapted to look
 " on vanity without a sneer. Yet his facility
 " in catching a likeness, and the method he
 " chose of painting families and conversations in
 " small, then a novelty, drew him prodigious busi-
 " ness for some time. It did not *ast*, either from
 " his applying to the real bent of his disposition,
 " or from his customers apprehending that a
 " satirist was too formidable a confessor for the
 " devotees of self-love." Yet there are still many
 family pictures by Mr. *Hogarth* existing, in the
 style of serious conversation pieces. He was not
 however lucky in all his resemblances, and has
 sometimes failed where a crowd of other artists
 have succeeded. The full length of Mr. *Garrick*
 sitting at a table, with his wife behind him taking
 the pen out of his hand, confers no honour on the
 painter or the persons represented. He has cer-
 tainly missed the character of our late *Roscus's*
 countenance while undisturbed by passion, but was
 more lucky in seizing his features when aggravated
 by terror, as in the tent scene of King *Richard III.*
 It is by no means astonishing, that the elegant
 symmetry of Mrs. *Garrick's* form should have evaded
 the efforts of one to whose ideas *la basse nature* was
 more familiar than the grace inseparable from those
 who have been educated in higher life. His ta-
 lents, therefore, could do little justice to a pupil
 of Lady *Burlington*,

Mr. *Walpole* has observed, that if our artist " in-
 " dulged his spirit of ridicule in personalities, it
 " never proceeded beyond sketches and drawings,"
 and wonders " that he never, without intention,
 " delivered the very features of any identical per-
 " son." But this elegant writer, who may be said

to have received his education in a Court, perhaps had few opportunities of acquaintance with the low popular characters with which *Hogarth* occasionally peopled his scenes. The Friend to whom I owe this remark was assured by an ancient gentleman of unquestionable veracity and acuteness of remark, that almost all of the personages who attend the levee of the Rake were undoubted portraits; and that in *Southwark Fair* as many more were discoverable. In the former plate he pointed out *Effex* the dancing-master; and in the latter *Figg* the prize-fighter. He mentioned several others by name, from his immediate knowledge both of the painter's design and the characters represented; but the rest of the particulars by which he supported his assertions, have escaped the memory of my friend. While *Hogarth* was painting the *Rake's Progress*, he had a summer residence at *Isleworth*; and never failed to question those who came to see his pictures, if they knew who this or that figure was designed for. When they guessed wrong, he set them right:—another proof of the futility of Mr. *Walpole's* observation.

That gentleman has a sketch in oil, given to him by *Hogarth*, who intended to engrave it. This sketch was done at the time that the house of commons appointed a committee to inquire into the cruelties exercised on prisoners in *The Fleet*, to extort money from them. “The scene is the committee; on
“the table are the instruments of torture. A
“prisoner in rags, half-starved, appears before
“them; the poor man has a good countenance,
“that adds to the interest. On the other hand
“is the inhuman gaoler. It is the very figure
“that *Salvator Rosa* would have drawn for *Iago* in
“the moment of detection. Villainy, fear, and
“conscience

“ conscience are mixed in yellow and livid on
 “ his countenance, his lips are contracted by tremor, his face advances as eager to lie, his legs
 “ step back as thinking to make his escape; one
 “ hand is thrust precipitately into his bosom, the
 “ fingers of the other are catching uncertainly at
 “ his button-holes. If this was a portrait, it is
 “ the most striking that ever was drawn; if it
 “ was not, it is still finer.”

This sketch was taken in 17 , whilst *Huggins*, the warden of *The Fleet*, was under examination. *Huggins* was committed to *Newgate*, with *Bambridge* the other warden, who afterwards cut his throat. Both were disqualified for their barbarities and extortions. The younger *Huggins*, the translator of *Ariosto*, and the intimate friend of *Hogarth*, was possessed of a valuable painting from it, and also of a fine scene in the *Beggar's Opera*; both of them full of real portraits. On the dispersion of his effects, the scene in the *Beggar's Opera* was purchased by the Rev. Dr. *Monkhouse* of *Queen's College, Oxford*, where I had an opportunity of admiring its beauties. It is in a handsome gilt frame, with a bust of *Gay* at the top. Its companion had in like manner that of *Sir Thomas Page*, one of the Judges, remarkable for his severity, with a halter round his neck. Mr. *Huggins*, who died in 17 , left a MS. translation of *Dante*, of which a specimen in 8vo. had been published by *Payne*, in *Pater-Noster-Row*, 17 .

The Duke of *Leeds* has an original scene in the *Beggar's Opera*, painted likewise by *Hogarth*. All the figures in it are either known or supposed to be portraits. If we are not misinformed, the late *Sir Thomas Robinson* (perhaps better known by the name of *Long Sir Thomas*) is standing in one of the

the side-boxes. *Macbeath*, unlike his spruce representative on our present stage, is a slouching bully; and *Polly* appears happily disincumbered of such a hoop as the daughter of *Peacum* within our younger memories has worn. An engraving from this picture would prove a valuable present to the publick.

In the year 1726, when the affair of *Mary Tofts*, the rabbit-breeder of *Guildford*, engaged the public attention, a few of our principal surgeons subscribed five guineas apiece to *Hogarth*, for an engraving from a ludicrous sketch he had made on that very popular subject. This plate, amongst other portraits, contains that of the notorious *St. André* (at that time anatomist to the royal household, and in high reputation as a surgeon. The original celebrity of this man arose either from fraud or ignorance, perhaps from a due mixture of both. It was supported, however, by the reputation of murder. His wealth, in spite of these disadvantages, to the last ensured him a circle of flatterers at *Southampton*, the place of his residence; even though, at the age of fourscore, his conversation was offensive to modest ears, and his grey hairs were rendered still more irreverend by repeated acts of untimely lewdness. A more particular description of this plate will be given in our catalogue of *Hogarth's* works.

In 1730, Mr. *Hogarth* married the only daughter of Sir *James Thornhill*, by whom he had no children. At , in *Oxfordshire*, is an allegorical cieling, the joint production of *Thornhill* and *Hogarth*.

In 1732 he ventured to attack Mr. *Pope*, in the plate called *TASTE*; containing a view of the Gate of *Burlington-house*; with *Pope* whitewashing it, and bespat-

bespattering the Duke of *Chandos's* coach*. This plate was intended as a satire on Mr. *Pope*, Mr. *Kent* the architect, the Duke of *Chandos*, and the Earl of *Burlington*. But Mr. *Hogarth*, being apprehensive that the pen of the Poet was as pointed as the Artist's gravers, recalled the impressions, and destroyed the plate. It was fortunate for *Hogarth* that he escaped the lash of Mr. *Pope*. His obscurity at the time was his protection.

Soon after his marriage, Mr. *Hogarth* had summer-lodgings at *South Lambeth*. He had naturally a taste for gardening; and, being in intimacy with Mr. *Tyers*, contributed very much to the improvement of *The Spring Gardens* at *Vauxhall*, and first suggested the hint of embellishing them with paintings. For this assistance, Mr. *Tyers* gratefully presented him with a gold ticket for the admission of himself and his friends, inscribed

IN PERPETUAM BENEFICII MEMORIAM.

* *Pope* published in 1731 a poem on *Taste*, in which he very particularly and severely criticises the house, the furniture, the gardens, and the entertainments of *Timon*, a man of great wealth and little taste. By *Timon* he was universally supposed, and by the Earl of *Burlington*, to whom the poem is addressed, was privately said to mean the Duke of *Chandos*; a man perhaps too much delighted with pomp and show, but of a temper kind and beneficent, and who had consequently the voice of the publick in his favour. A violent outcry was therefore raised against the ingratitude and treachery of *Pope*, who was said to have been indebted to the patronage of *Chandos* for a present of a thousand pounds, and who gained the opportunity of insulting him by the kindness of his invitation. The receipt of the thousand pounds *Pope* publicly denied; but from the reproach which the attack on a character so amiable brought upon him, he tried all means of escaping. The name of *Cleland* was employed in an apology, by which no man was satisfied; and he was at last reduced to shelter his temerity behind dissimulation, and endeavour to make that disbelieved which he never had confidence openly to deny. He wrote an exculpatory letter to the Duke, which was answered with great magnanimity, as by a man who accepted his excuse without believing his professions. He said, that to have ridiculed his taste, or his buildings, had been an indifferent action in another man; but that in *Pope*, after the reciprocal kindness that had been exchanged between them, it had been less easily excused. *Dr. Johnson's Life of Pope.*

This ticket is now (1781) in the possession of his widow, and is still made use of.

In 1733 his genius became conspicuously known. The third plate of his "*Harlot's Progress*" introduced him to the notice of the great. At a board of Treasury which was held a day or two after the appearance of that plate, a copy of it was shewn by one of the lords of that honourable board, as containing, among other excellencies, a striking likeness of Sir *John Gonson*. It gave universal satisfaction; from the Treasury each Lord repaired to the print-shop for a copy of it, and *Hogarth* rose completely into fame. This anecdote was related to Mr. *Huggins* by Mr. *Tilson*, whose uncle was at the time an old clerk in the Treasury, and afterwards under-secretary of state.

The familiarity of the subject, and the propriety of it's execution, made the *Harlot's Progress* tasted by all ranks of people. Above twelve hundred names were entered in his subscription-book. It was made into a pantomime, and represented on the stage. The original paintings both of the *Harlot's* and *Rake's Progress* were burnt at Mr. *Beckford's* seat at *Fontbill*, in *Wiltshire*.

The ingenious Abbé *Du Bos* has often complained, that no history painter of his time went through a series of actions, and thus, like an historian, painted the successive fortune of an hero, from the cradle to the grave. What *Du Bos* wished to see done, *Hogarth* performed. He launches out his young adventurer a simple girl upon the town, and conducts her through all the vicissitudes of wretchedness to a premature death. This was painting to the reason and to the heart; none had ever before made the art subservient to the

the purposes of morality and instruction; a book like this is fitted to every soil and every observer, and he that runs may read. *The Rake's Progress* succeeded the former, which, though not equal to it, yet came short only of that single excellence; no other could come near him in that way. His great excellence consisted in what we may term the furniture of his pieces; for as in sublime subjects, and history pieces, the fewer little circumstances there are to divide the spectator's attention from the principal figure, is reckoned a merit; so in life painting, the greater variety there is of those little domestic images, gives the whole a greater degree of force and resemblance. Thus in the Harlot's Progress we are not displeased with *James Dalton's* wig-box, on the bed tester, in her lodgings in *Drury-Lane*; particularly too if it be remembered that this *James Dalton* was a noted highwayman of that time.

In 1735 he published the *Rake's Progress*, which was sold at his own house at the *Golden Head* in *Leicester Fields*.

“ The curtain was now drawn aside, and his genius stood displayed in it's full lustre. From time to time he continued to give those works that should be immortal, if the nature of his art will allow it. Even the receipts for his subscriptions had wit in them. Many of his plates he engraved himself, and often expunged faces etched by his assistants when they had not done justice to his ideas. Not content with shining in a path untrodden before, he was ambitious of distinguishing himself as a painter of history;” and in 1736 presented to the hospital of *St. Bartholomew*, of which he was then appointed governor, a picture of the Pool of *Bethesda*. “ But
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“ the genius that had entered so feelingly into the
 “ calamities and crimes of familiar life, deserted
 “ him in a walk that called for dignity and grace.
 “ The burlesque turn of his mind mixed itself
 “ with the most serious subjects. In the *Pool of*
 “ *Bethesda*, a servant of a rich ulcerated lady beats
 “ back a poor man that sought the same celestial
 “ remedy : and in his *Danae*, the old nurse, tries a
 “ coin of the golden shower with her teeth, to see if
 “ it is true gold. Both circumstances are justly
 “ thought, but rather too ludicrous. It is a much
 “ more capital fault that *Danae* herself is a mere
 “ nymph of *Drury*. He seems to have con-
 “ ceived no higher degree of beauty.”

The novelty and excellence of *Hogarth's* per-
 formances soon tempted the needy artist and
 print-dealer to avail themselves of his designs, and
 rob him of the advantages which he was entitled
 to derive from them. This was particularly the
 case with “ *The Midnight Conversation*,” “ *The*
 “ *Rake's*” and “ *Harlot's Progresses*,” and others
 of his early works. To put a stop to depredations
 like these on the property of himself and others,
 and to secure the emoluments resulting from his
 own labours, he applied to the legislature, and ob-
 tained an act of parliament, 8th *George II.*, to vest an
 exclusive right in designers and engravers, and to
 restrain the multiplying of copies of their works
 without the consent of the artist. This statute
 was drawn by his friend Mr. *Huggins*, who took for
 his model the eighth of *Queen Anne*, in favour of
 literary property ; but it was not so accurately
 executed as entirely to remedy the evil ; for, on a
 cause founded on it, which came before Lord
Hardwicke in Chancery, that excellent Lawyer de-
 termined that no assignee, claiming under an as-
 signment

signment from the original inventor, could take any benefit by it. *Hogarth*, immediately after the passing the act, published a small print, with emblematic devices, and an inscription expressing his gratitude to the three branches of the legislature. This plate he afterwards made to serve for a receipt for subscriptions to the election-print. After Mr. *Hogarth's* death, the legislature, by Stat. 7th Geo. III. chap. 38. granted to his widow a further exclusive term of 20 years in the property of her husband's works.

In 1736 he had the honour of being noticed in a masterly poem of a congenial Humourist. The Dean of *St. Patrick's* in his "Description of the Legion Club," after pourtraying many characters in all the severity of the most pointed satire, exclaims,

"How I want thee, humorous *Hogarth*!

"Thou, I hear, a pleasant rogue art!

"Were but you and I acquainted,

"Every monster should be painted:

"You should try your graving tools

"On this odious group of fools;

"Draw the beast as I describe them,

"From their features, while I gibe them;

"Draw them like, for I assure ye,

"You will need no *caricatura*.

"Draw them so, that we may trace

"All the soul in every face."

"He who should call the ingenious *Hogarth*
"a burlesque painter, would, in my opinion, do
"him very little honour," says the Author of
Joseph Andrews, in his Preface: "for sure it is
"much

“ much easier, much less the subject of admiration,
 “ to paint a man with a nose, or any other feature
 “ of a preposterous size, or to expose him in some
 “ absurd or monstrous attitude, than to express
 “ the affections of men on canvas. It hath been
 “ thought a vast commendation of a painter, to
 “ say his figures seem to breathe; but surely
 “ it is a much greater and nobler applause, that
 “ they appear to think.”

An elegant compliment was paid to Mr. *Hogarth* by Mr. *Somerville*, the excellent author of *The Chace*, who dedicates his *Hobbinol* to him as to
 “ the greatest master in the burlesque way.”

Mr. *Vincent Bourne*, that classical ornament of *Westminster School*, addressed the following copy of hendecasyllables :

“ Ad GULIELMUM HOGARTH *Πορταίνης*.
 “ QUI mores hominum improbos, ineptos.
 “ Incidis, nec ineleganter, æri,
 “ Derisor lepidus, sed & severus,
 “ Corrector gravis, at nec invenustus;
 “ Seu pingis meretricios amores,
 “ Et sceas miseræ vicesque vitæ;
 “ Ut tentat pretio rudem puellam
 “ Corruptrix anus, impudens, obesa;
 “ Ut se vix reprimat libidinosus
 “ Scortator, veneri paratus omni;
 “ Seu describere vis, facete censor,
 “ Bacchanalia fera protrahentes
 “ Ad confinia crastinæ diei,
 “ Fractos cum cyathis tubos, matellam
 “ Non plenam modò sed superfluentem,
 “ Et fortem validumque combibonem
 “ Latantem super amphorâ repletâ;
 “ Jucundissimus omnium ferêris,

“ Nullique

- " Nullique artificum secundus, ætas
 " Quos præsens dedit, aut dabit futura.
 " Macte ô, eja age, macte sis amicus
 " Virtuti : vitiique quod notâris,
 " Pergas pingere, & exhibere coram.
 " Censura utilior tua æquiorque
 " Omni vel satirarum acerbitate,
 " Omni vel rigidissimo cachinno."

In 1745, he sold about twenty of his capital pictures by auction ; and in the same year he charmed the admiring world with the six prints of *Marriage à la Mode* ; the ground-work of a novel called " The Marriage Act," and of " The Clandestine Marriage." In the prologue to that excellent comedy, Mr. *Garrick* thus handsomely expressed his regard for the memory of *Hogarth* :

- " Poets and painters, who from nature draw
 " Their best and richest stores, have made this
 " law :
 " That each should neighbourly assist his brother,
 " And steal with decency from one another.
 " To-night, your matchless *Hogarth* gives the
 " thought,
 " Which from his canvas to the stage is brought.
 " And who so fit to warm the poet's mind,
 " As he who pictur'd morals and mankind ?
 " But not the same their characters and scenes ;
 " Both labour for one end, by different means :
 " Each, as it suits him, takes a separate road,
 " Their one great object, *Marriage à la Mode* !
 " Where titles deign with cits to have and hold,
 " And change rich blood for more substantial
 " gold !
 " And honour'd trade from interest turns aside,
 " To hazard happiness for titled pride.
 " The

" The painter dead, yet still he charms the eye;
 " While *England* lives, his fame can never die:
 " But he, ' who struts his hour upon the stage,'
 " Can scarce extend his fame for half an age;
 " Nor pen nor pencil can the actor save,
 " The art, and artist, share one common grave."

Hogarth had projected a *Happy Marriage*, by way of counterpart to his *Marriage à la Mode*. A design for the first of his intended six plates he had sketched out in colours; and the following is as accurate an account of it as could be furnished by a gentleman who, long ago, enjoyed only a few minutes sight of so imperfect a curiosity.

The time supposed was immediately after the return of the parties from church. The scene lay in the hall of an antiquated country mansion. On one side, the married couple were represented sitting. Behind them was a group of their young friends of both sexes, in the act of breaking bride-cake over their heads. In front appeared the father of the young lady, grasping a bumper, and drinking, with a seeming roar of exultation, to the future happiness of her and her husband. By his side was a table covered with refreshments. Jollity rather than politeness was the designation of his character. Under the screen of the hall, several rustic musicians in grotesque attitudes, together with servants, tenants, &c. were arranged. Through the arch by which the room was entered, the eye was led along a passage into the kitchen, which afforded a glimpse of sacerdotal luxury. Before the dripping-pan stood a well-fed divine, in his gown and cassock, with his watch in his hand, giving directions to a cook, dressed all in white,

white, who was employed in basting a haunch of venison:

Of the faces of the principal figures, none but that of the young lady was completely finished. *Hogarth* had been often reproached for his inability to impart grace and dignity to his heroines. The bride was therefore meant to vindicate his pencil from so degrading an imputation. The effort, however, was unsuccessful. The girl was certainly pretty; but her features, if I may use the term, were uneducated. She might have attracted notice as a chambermaid, but would have failed to extort applause as a woman of fashion. The parson, and his culinary associate, were more laboured than any other parts of the picture. It is natural for us to dwell longest on that division of a subject which is most congenial to our private feelings. The painter sat down with a resolution to delineate beauty improved by art; but seems, as usual, to have deviated into meanness; or could not help neglecting his original purpose, to luxuriate in such ideas as his situation in early life had fitted him to express. He found himself, in short, out of his element in the parlour, and therefore hastened, in quest of ease and amusement, to the kitchen fire. It must be allowed, that such a painter, however excellent in his walk, was better qualified to represent the vicious parent, than the royal preserver of a foundling.

The sketch already described was made after the appearance of *Love à la Mode*, and many years before the artist's death. Why he did not persevere in his plan, during such an interval of time, we can only guess. It is probable that his undertaking required a longer succession of images relative to domestic happiness, than had fallen within

his notice, or courted his participation; and we may observe of this truly natural and faithful painter, that he rarely ventured to exhibit scenes with which he was not perfectly well acquainted.

Let us, however, more completely obviate an objection that may be raised against the propriety of the foregoing criticism. Some reader may urge, that perhaps, all circumstances considered, a wedding celebrated at an old mansion-house in the country, did not require the appearance of consummate beauty, refined by the powers of education. The remark has seeming justice on its side; but *Hogarth* had previously avowed his intent to exhibit a perfect face, divested of vulgarity; and succeeded so well, at least in his own opinion, that he carried the canvas, of which we are now speaking, in triumph to *David Garrick*, whose private strictures on it coincided with those of the person who furnishes this additional confirmation of our painter's notorious ignorance in what is styled—THE GRACEFUL.

Soon after the peace of *Aix la Chapelle*, he went over to *France*, and was taken for a short time into custody at *Calais*, while he was drawing the gate of that town, a circumstance which he has recorded in his picture, intituled, "O the Roast Beef of *Old England*!"

In 1753, he appeared to the world in the character of an author, and published a quarto volume, of much merit, intituled, "The Analysis of Beauty, written with a view of fixing the fluctuating Ideas of Taste;" a work which, though strongly opposed, was replete with those strokes which characterize the Genius. In this performance he shews, by a variety of examples, that round swelling figures are most pleasing to the eye;

eye; and the truth of his opinion has been confirmed by subsequent writers on the subject.

In this work, the leading idea of which was hieroglyphically thrown out in a frontispiece to his works in 1745, he acknowledges himself indebted to his friends for assistance, and particularly to one gentleman for his corrections and amendments of at least a third part of the *wording*. This friend, I am assured, was Dr. *Benjamin Hoadly* the physician, who carried on the work to about a third part, Chap. IX. and then through indisposition declined the friendly office with regret. Mr. *Hogarth* applied to his neighbour, Mr. *Ralph*; but it was impossible for two such persons to agree, both alike vain and positive; and both alike deficient in literature. (See *Scriblerus* on the *Dunciad* III. 165.) He went no farther than about a sheet, and they parted friendly. The kind office was taken up by Dr. *Morell*, who went through the remainder of the book. The preface was in like manner corrected by the Rev. Mr. *Townley*.

“ This book,” Mr. *Walpole* observes, “ had
 “ many sensible hints and observations, but it did
 “ not carry the conviction, nor meet the universal
 “ acquiescence he expected. As he treated his
 “ contemporaries with scorn, they triumphed over
 “ this publication, and irritated him to expose
 “ him. Many wretched burlesque prints came
 “ out to ridicule his system. There was a better
 “ answer to it in one of the two prints that he
 “ gave to illustrate his hypothesis. In the bull,
 “ had he confined himself to such outlines as
 “ compose awkwardness and deformity, he would
 “ have proved half his assertion; but he has
 “ added two samples of grace in a young lord and
 D 2 lady,

“ lady, that are strikingly stiff and affecting. They
 “ are a *Bath* beau and a country beauty.”

Hogarth had one failing in common with most people, who attain wealth and eminence without the aid of liberal education. He affected to despise every kind of knowledge which he did not possess. Having established his fame with little or no obligation to literature, he either conceived it to be needless, or decried it because it lay out of his reach. His sentiments, in short, resembled those of *Jack Cade*, who pronounced sentence on the clerk of *Chatham*, because he could write and read. Till, in evil hour, this celebrated artist commenced an author, and was obliged to employ a friend to correct his *Analysis of Beauty*, he did not seem to have discovered that even spelling was a necessary qualification; and yet he had ventured to ridicule the late Mr. *Rich's* deficiency as to this particular, in a note which lies before the *Rake*, whose play is refused while he remains in confinement for debt. Previous to the time of which we are now speaking, one of our artist's common topicks of declamation, was the uselessness of books to a man of his profession. In *Beer-street*, among other volumes consigned by him to the pastry-cook, we find *Trumbull on ancient Painting*, a treatise which *Hogarth* should have been able to understand, before he ventured to condemn it. *Garrick* himself, however, was not more ductile to flattery. A word in favour of *Sigismunda* might have commanded a proof print, or forced an original sketch out of our artist's hands. The furnisher of this remark owes one of his scarcest performances to the success of a compliment, which might have stuck even in *Sir Godfrey Kneller's* throat.

With

With Dr. Hoadly, the late worthy Chancellor of *Winchester*, Mr. *Hogarth* was always on terms of the strictest friendship, and frequently visited him at *Winchester* and *Alresford*. It is well known, that Dr. Hoadly's fondness for theatrical exhibitions was so great, that no visitors were ever long in his house before they were solicited to accept a part in some interlude or other. He himself, with *Garrick* and *Hogarth*, once performed a laughable parody on the scene in *Julius Cæsar*, where the Ghost appears to *Brutus*. *Hogarth* personated the spectre; but so unretentive was his memory, that, although his speech consisted only of a few lines, he was unable to get them by heart. At last they hit on the following expedient in his favour. The verses he was to deliver were written in such large letters, on the outside of an illuminated paper-lantern, that he could read them when he entered with it in his hand on the stage. *Hogarth* prepared the play-bill on this occasion, with characteristic ornaments. The original drawing is still preserved, and we could wish it were engraved, as the slightest sketch from the design of so grotesque a painter would be welcome to the collectors of his works. He also painted a scene, consisting of a sutling booth, with the *Duck of Cumberland's* head by way of sign.

Mr. *Walpole*, in the following note, page 69, is surely unfortunate in his attempts to expose the indelicacy of the *Flemish* painters, by comparing it with the purity of *Hogarth*. "When they attempt humour (says our author) it is by making a drunkard vomit; they take evacuations for jokes, and when they make us sick, think they make us laugh. A boor hugging a frightful frow is a frequent incident, even in the works
" of

"of *Teniers*." Shall we proceed to examine whether the scenes painted by our countryman are wholly free from these same *odious evacuations*, &c. ? In the plate of *Hudibras*, where he encounters a *Skimmington*, a man is making water against the end of a house, while a tailor's wife is most significantly attending to the dirty process. A boy in the *Enraged Musician* is easing nature by the same mode, and a little miss is looking earnestly on the operation. In the *March to Finchley*, a diseased soldier has no better employment, and a woman is likewise staring at him out of a window. Was this occurrence precious enough to deserve such frequency of repetition ? In the burlesque *Paul before Felix*, when the High Priest applies his fingers to his nose, we have reason to imagine that his manœuvre was in consequence of some offensive escape during the terrors of the proconsul of *Judaea*, who, as he is here represented, conveys no imperfect image of our late Lord Mayor, at the time of the riots in *London*. Can any man be said to have discountenanced an idea which he keeps alive by imitation ?—But we forbear to dwell any longer on so disgusting a circumstance, begging leave only to ask Mr. *Walpole*, whether the canvas of *Teniers* exhibits nastier objects than those of the woman cracking a louse between her nails in the fourth plate of the *Harlot's Progress*; the old toothless *French* beldams, slobbering (*Venus* forbid we should call it kissing) each other in the comic print entitled *Noon*; and the chamber-pot emptied on the Free Mason's head, in the *Rejoicing Night* ?—Ye Sylphs and Sylphids, ever keep such gross intrusions from the delicate vicinage of *Strawberry Hill* !—Yet, to violate delicacy, is only to blast a flower; the countenance
bestowed

bestowed on indecency may serve to corrupt a fruit. Let us now try how far some of the compositions of *Hogarth* have befriended the "rosy pudency" which *Posthumus* so highly applauds in his wife. Alas! in the *Harlot's Progress*, Plate 6, we meet with a sacerdotal paw by no means busied in a manner suitable to the purity of its owner's function. In the *Rake's Progress*, Plate the last, how is the hand of the ideal potentate employed, while he is gazing with no very modest aspect on a couple of young women who pass before his call, numbered? And to what particular object are the eyes of the said females supposed to be directed? May we address another question to Mr. *Walpole*? Is the "smile of Socrates," or the "benevolence of the designer," very distinguishable in the two last instances? It has been observed indeed by physiognomists, that the smile of the real *Socrates* resembled the grin of a satyr; and perhaps, the particulars here alluded to ought to be considered at least as a benevolence to speculative old maids, or antiquated bachelors, who were never honoured even with the reputation of an intrigue. On circumstances like these we should have forbore to dwell, but for Mr. *Walpole's* provocation. He who has remarked, that "*St. Paul's* hand was once very improperly placed before the wife of *Felix*," should not have suffered more glaring insults of decency to pass without a censure. How little, in general, are great but unchastised geniuses indebted to the awkward zeal of their vindicators *!

* Might we not, however, on this occasion, compare the manner of the Artist with that of his Biographer, who talks of "eyes red with rage and usquebaugh" and of a "maudlin strumpet's fingers blooded by the sheep's heart designed for her dinner?" It is whispered (we know not with how much truth) that even the delicacy of Mrs. *H.* was shocked by this description, and that she returned no thanks for the volume that contains it, when it was sent to her as a present by its author?

A spe-

A specimen of *Hogarth's* propensity to merriment, on the most trivial occasions, is observable in one of his cards requesting the company of a friend to dine with him. Within a circle, to which a knife and fork are the supporters, the written part is contained. In the center of it is drawn a pye; and the invitation of our artist concludes with the following sport on three of the Greek letters—to *Eta Beta Pi*. The rest of the inscription is not very accurately spelt. A quibble by *Hogarth* is surely as respectable as a conundrum by *Swift*.

Some nicer virtuosi have remarked, that in the serious pieces, into which *Hogarth* has deviated from the natural bias of his genius, there are some strokes of the ridiculous discernible, which suit not with the dignity of his subject. In his *PREACHING OF ST. PAUL*, a dog snarling at a cat; and in his *PHARAOH'S DAUGHTER*, the figure of the infant Moses, who expresses rather weakness than timidity, are alleged as instances, that this artist, unrivalled in his own walk, could not resist the impulse of his imagination towards drollery. His picture, however, of *Richard III.* is pure and unmixed, without any ridiculous circumstances, and strongly impresses terror and amazement." As these observations are extracted from the second edition of Dr. *Warton's* "Essay on the Genius and Writings of *Pope*," it would be uncandid if we did not accompany them with the following note from a subsequent edition of that valuable work; "The author gladly lays hold of the opportunity of this third edition of his work, to confess a mistake he had committed with respect to two admirable paintings of Mr. *Hogarth*, his *PAUL PREACHING*,

“PREACHING, and his INFANT MÖSES; which, on a cloſer examination, are not chargeable with the blemiſhes imputed to them. Juſtice obliges him to declare the high opinion he entertains of the abilities of this inimitable artiſt, who ſhines in ſo many different lights, and on ſuch very diſſimilar ſubjects; and whoſe works have more of what the ancients called the HOOS in them, than the compositions of any other Modern. For the reſt, the author begs leave to add, that he is ſo far from being aſhamed of retracting his error, that he had rather appear a MAN OF CANDOR, than the beſt CRITIC that ever lived.”

In one of the early exhibitions, at the artiſt's great room ~~opposite Beaufort-Buildings~~ in *The Strand*, a very pleaſing ſmall picture by our artiſt made its firſt appearance. It was intituled, *Picquet, or Virtue in Danger*, and repreſented a young lady who had juſt loſt all her money to a handsome officer of her own age. He is painted in the act of returning her a handful of bank bills, with the hope of exchanging them for a ſofter acquiſition, and more delicate plunder. *Hogarth* has caught his heroine during this moment of hesitation, this ſtruggle with herſelf, and has marked her feelings with uncommon ſucceſs. Wavering chaſtity, as in this inſtance, he was qualified to diſplay; but the graceful reſerve of ſteady virtue he would certainly have failed to expreſs. He might have conveyed a perfect idea of ſuch an *Iphigenia* as is deſcribed by Mr. *Hayley*, in one of the cantos of his beautiful poem on the *Triumphs of Temper*, but the dignity of the ſame female at the altar in *Tauris* would have baffled the moſt vigorous efforts of his pencil.

*in Spring
Gardens*

E

In

* This Picture is now in the poſſeſſion of Lord *Charlemont*.

In the Miser's Feast, Mr. *Hogarth* thought proper to pillory Sir *Isaac Shard*, a gentleman proverbially avaricious. Hearing this, the son of Sir *Isaac*, a young man of spirit, just come from his travels, called at the painter's to see the picture, and, among the rest, asking the *Ciceroni* whether that odd figure was intended for any particular person, on his replying that it was thought to be very like one Sir *Isaac Shard*, he immediately drew his sword and flashed the canvas. *Hogarth* appeared instantly in great wrath; to whom Mr. *Shard* calmly justified what he had done, saying "that this was a very unwarrantable licence; " that he was the injured party's son, and that " he was ready to defend any suit at law;" which, however, was never instituted.

In 175, he succeeded his brother-in-law, *John Thornhill*, esq. as serjeant-painter to the king; and about a year afterwards made an experiment in painting, which involved him in some disgrace. The celebrated collection of pictures belonging to Sir *Luke Schaub*, was in 1758 sold by public auction*; and the admired picture of *Sigismunda* purchased by Sir *Thomas Sebright* for 404 l. 5 s. This excited Mr. *Hogarth's* emulation.

" From a contempt of the ignorant virtuosi of
" the age, and from indignation at the impu-
" dent tricks of picture-dealers, whom he saw
" continually recommending and vending vile
" copies to bubble-collectors, and from having
" never studied, indeed having seen, few good
" pictures of the great *Italian* masters, he per-
" suaded himself that the praises bestowed on

* See the names of the purchasers, and prices of this collection, in *Gent. Mag.* 1758, p. 225.

" those

“ those glorious works were nothing but the effects
 “ of prejudice. He talked this language till he
 “ believed it ; and having heard it often asserted,
 “ as is true, that time gives a mellowness to co-
 “ lours and improves them, he not only denied
 “ the proposition, but maintained that pictures
 “ only grew black and worse by age, not distin-
 “ guishing between the degrees in which the pro-
 “ position might be true or false. He went far-
 “ ther : he determined to rival the ancients—and
 “ unfortunately chose one of the finest pictures in
 “ *England* as the object of his competition. This
 “ was the celebrated *Sigismunda* of Sir *Luke Schaub*,
 “ now in the possession of the Duke of *Newcastle*,
 “ said to be painted by *Correggio*, probably by
 “ *Furino*, but no matter by whom. It is impos-
 “ sible to see the picture, or read *Dryden's* ini-
 “ mitable tale, and not feel that the same soul
 “ animated both. After many essays, *Hogarth* at
 “ last produced HIS *Sigismunda*—but no more like
 “ *Sigismunda*, than I to *Hercules*. Not to mention
 “ the wretchedness of the colouring, it was the
 “ representation of a maudlin strumpet just turned
 “ out of keeping, and with eyes red with rage
 “ and usquebaugh, tearing off the ornaments her
 “ keeper had given her. To add to the disgust
 “ raised by such vulgar expression, her fingers
 “ were bloodied by her lover's heart, that lay be-
 “ fore her, like that of a sheep's for her dinner.
 “ None of the sober grief, no dignity of sup-
 “ pressed anguish, no involuntary tear, no settled
 “ meditation on the fate she meant to meet, no
 “ amorous warmth turned holy by despair ; in
 “ short, all was wanting that should have been
 “ there, all was there that such a story would
 “ have banished from a mind capable of conceiv-

“ing such complicated woe; woe so sternly felt,
 “and yet so tenderly. *Hogarth's* performance
 “was more ridiculous than any thing he had ever
 “ridiculed. He set the price of 400 l. on it,
 “and had it returned on his hands by the person
 “for whom it was painted. He took subscrip-
 “tions for a plate of it, but had the sense, at
 “last, to suppress it. I make no more apology
 “for this account than for the encomiums I have
 “bestowed on him. Both are dictated by truth,
 “and are the history of a great man's excellencies
 “and errors. *Milton*, it is said, preferred his
 “*Paradise Regained* to his immortal poem.”

Mr. *Walpole* is mistaken, when he asserts that the good sense of *Hogarth* at last prevailed on him to suppress his *Sigismunda*. However he might have been mortified by *Churchill's* invective, and the coldness with which the picture was received by the rest of the world, he never wholly abandoned his design of having a plate prepared from it. Finding abundant consolation in the flattery of self-love, he appealed from the public judgement to his own, and had actually agreed with the celebrated Mr. *Hall* about the price of the engraving, which was to have been executed from a smaller painting, copied by himself from the large one. Death alone secured him from the contempt such obstinacy would have rivetted on his name. To express a sorrow like that of *Tancred's* daughter, no modern artist is fully qualified, if we except indeed Sir *Joshua Reynolds*, with whose pencil Beauty in all her forms, and the passions in all their varieties, are equally familiar.

The authors of the *Monthly Review* are of opinion that Mr. *Walpole* speaks too contemptuously of *Sigismunda*, and that there is no ground for the insinuation

infinuation that the person for whom it was
 painted thought meanly of it. " We have in our
 " possession (say they) a letter to *Hogarth* from
 " the noble person referred to, in which he ex-
 " presses himself in the following terms :—*I really*
 " *think the performance so striking and inimitable,*
 " *that the constantly having it before one's eyes, would*
 " *be often occasioning melancholy ideas to arise in*
 " *one's mind, which, a curtain being drawn before*
 " *it, would not diminish in the least.*" Mr. Wilkes
 was of a different opinion. " I will do Mr. Ho-
 " garth the justice to say, that he possesses the
 " rare talent of gibbeting in colours, and that in
 " most of his works he has been a very good mo-
 " ral satirist. His fort is there, and he should
 " have kept it. When he has at any time deviated
 " from his own peculiar walk, he has never failed
 " to make himself perfectly ridiculous. I need
 " only make my appeal to any one of his historial
 " or portrait pieces, which are now considered as
 " almost beneath all criticism. The favourite *Si-*
 " *gismunda*, the labour of so many years, the
 " boasted effort of his art, was not human. If
 " the figure had a resemblance of any thing ever
 " on earth, or had the least pretence to meaning
 " or expression, it was what he had seen, or per-
 " haps made, in real life, his own wife in an ago-
 " ny of passion; but of what passion no connois-
 " seur could guess. All his friends remember
 " what tiresome discourses were held by him day
 " after day about the transcendent merit of it,
 " and how the great names of *Raphael*, *Vandyke*,
 " and others, were made to yield the palm of
 " beauty, grace, expression, &c. to him, for this
 " long laboured, yet still, uninteresting, single
 " figure." *North Briton*, N^o XVII.

This

This unfortunate picture, which was the source of so much vexation to Mr. *Hogarth*, drew forth his poetical talents, and he gave vent to his anger in the following lines; which, as I know of no other specimen of his poetry*, may serve to gratify the curiosity of the reader. The old adage *indignatio facit versus* seems not to have been realized in this splenetic effusion, which is intituled "An Epistle to a Friend," occasioned by Sir *Richard Grosvenor* (now Lord) returning the picture of *Sigismunda* on the author's hands:

" To your charge, the other day
 " About my picture and my pay,
 " In metre I've a mind to try,
 " One word by way of a reply.
 " To risque, you'll own, 'twas most absurd,
 " Such labour on a rich man's word;
 " To lose at least an hundred days
 " Of certain gain, for doubtful praise;
 " Since living artists ne'er were paid;
 " But then, you know, it was agreed,
 " I should be deem'd an artist dead. }
 " Like *Raphael*, *Rubens*, *Guido*, *Rene*,
 " This promise fairly drew me in;
 " And having laid my pencil by,
 " What painter was more dead than I?
 " But dead as *Guido* let me be,
 " Then judge, my friend, 'twixt him and me.
 " If merit crowns alike the piece †,
 " What treason to be like in price; }
 " Because no copied line you trace, }

* Two other little pieces are ascribed to him; a well-known Epigram on *Garrick* and *Quin*; and the following distich annexed to the subscription ticket for *Sigismunda*:

" To Nature and Yourself appeal;
 " Nor learn of others how to feel."

† See above, p, 15.

" The

" The picture can't be right, you're sure ;
 " But say, my critic connoisseur,
 " Moves it the heart as much or more
 " Than picture ever did before ?
 " This is the painter's truest test,
 " And this Sir *Richard's* * self confess'd.
 " Nay, 'tis so moving, that the knight,
 " Can't even bear it in his sight ;
 " Then who would tears so dearly buy,
 " As give four hundred pounds to cry ?
 " I own he chose the prudent part,
 " Rather to break his word than heart ;
 " And yet, methinks, 'tis ticklish dealing,
 " With one so delicate—in feeling.
 " However, let the picture rust,
 " Perhaps time's price-enhancing dust,
 " As statues moulder into earth,
 " When I'm no more, may mark its worth ;
 " And future connoisseurs may rise,
 " Honest as ours, and full as wise,
 " To puff the piece and painter too,
 " And make me then what *Guido's* now."

" The last memorable event in our artist's life"
 (as Mr. *Walpole* observes) " was his quarrel with
 " Mr. *Wilkes*, in which, if Mr. *Hogarth* did not
 " commence direct hostilities on the latter, he at
 " least obliquely gave the first offence, by an at-
 " tack on the friends and party of that gentleman.
 " This conduct was the more surprizing, as he
 " had all his life avoided dipping his pencil in
 " political contests, and had early refused a very
 " lucrative offer that was made to engage him in
 " a set of prints against the head of a court-

* Sir *Richard Grosvenor*, the present Lord.

" party.

" party. Without entering into the merits of
 " the cause, I shall only state the fact. In *Sep-*
 " *tember 1762*, Mr. *Hogarth* published his print
 " of *The Times*. It was answered by Mr. *Wilkes*
 " in a severe *North Briton*. On this the painter
 " exhibited the caricatura of the writer. Mr.
 " *Churchill*, the poet, then engaged in the war,
 " and wrote his Epistle to *Hogarth*, not the
 " brightest of his works, and in which the se-
 " verest strokes fell on a defect that the painter
 " had neither caused nor could amend—his age* ;
 " and which, however, was neither remarkable
 " nor decrepid ; much less had it impaired his
 " talents, as appeared by his having composed
 " but six months before one of his most capital
 " works, the satire on the Methodists. In re-
 " venge for this epistle, *Hogarth* caricatured
 " *Churchill*, under the form of a canonical bear,
 " with a club and a pot of porter—*et vitulâ tu*
 " *dignus & hic*—never did two angry men of
 " their abilities throw mud with less dexterity."

The concluding observation of Mr. *Walpole* is
 mortifyingly true. It may be amusing to compare
 the account given of this squabble, which long
 engrossed the attention of the town, with the nar-
 rative of it printed by Mr. *Wilkes*. That gentle-
 man states the circumstances of it in the following
 manner :

* For this, however, the Satirist apologizes in the conclusion of
 his poem :

" But let not Youth, to insolence allied,
 " In heat of blood, in full career of pride,
 " Possess'd of GENIUS, with unhallow'd rage,
 " Mock the infirmities of rev'rend age.
 " The greatest GENIUS to this Fate may bow ;
 " REYNOLDS, in time, may be like HOGARTH now."

" Mr.

“ Mr. *Hogarth* was one of the first, who, in
 “ the paper war begun by Lord *Bute* on his ac-
 “ cession to the treasury, sacrificed private friend-
 “ ship at the altar of party madness. In 1762,
 “ the *Scotch* minister took a variety of hirelings
 “ into his pay, some of whom were gratified with
 “ pensions, others with places and reversions.
 “ Mr. *Hogarth* was only made *serjeant-painter* to
 “ his Majesty, as if it was meant to insinuate to
 “ him, that he was not allowed to paint any thing
 “ but the wainscot of the royal apartments. The
 “ term means no more than *house-painter*, and
 “ the nature of the post confined him to that bu-
 “ siness. He was not employed in any other way.
 “ A circumstance can scarcely be imagined more
 “ humiliating to a man of spirit and genius, who
 “ really thought that he more particularly ex-
 “ celled in *portrait-painting*.

“ The new minister had been attacked in a
 “ variety of political papers. The *North Briton*
 “ in particular, which commenced the week after
 “ *The Briton*, waged open war with him. Some
 “ of the numbers had been ascribed to Mr.
 “ *Wilkes*, others to Mr. *Churchill*, and Mr. *Lloyd*.
 “ Mr. *Hogarth* had for several years lived on terms
 “ of friendship and intimacy with Mr. *Churchill*
 “ and Mr. *Wilkes*. As the *Buckinghamshire* mili-
 “ tia, which this gentleman had the honour of
 “ commanding, had been for some months at
 “ *Winchester* guarding the *French* prisoners, the
 “ Colonel was there on that duty. A friend
 “ wrote to him, that Mr. *Hogarth* intended soon
 “ to publish a political print of *The Times*, in
 “ which Mr. *Pitt*, Lord *Temple*, Mr. *Churchill*,
 “ and himself, were held out to the public as
 “ objects of ridicule. Mr. *Wilkes*, on this notice,

F

“ remon-

“ remonstrated by two of their common friends
 “ to Mr. *Hogarth*, that such a proceeding would
 “ not only be unfriendly in the highest degree,
 “ but extremely injudicious; for such a pencil
 “ ought to be universal and moral, to speak to all
 “ ages, and to all nations, not to be dipt in the
 “ dirt of the faction of a day, of an insignificant
 “ part of the country, when it might command
 “ the admiration of the whole. An answer was
 “ sent, that neither Mr. *Wilkes* nor Mr. *Churchill*
 “ were attacked in *The Times*, though Lord
 “ *Temple* and Mr. *Pitt* were, and that the print
 “ should soon appear. A second message soon
 “ after told Mr. *Hogarth*, that Mr. *Wilkes* should
 “ never believe it worth his while to take notice
 “ of any reflections on himself, but if his friends
 “ were attacked, he should then think he was
 “ wounded in the most sensible part, and would,
 “ as well as he was able, revenge their cause;
 “ adding, that if he thought the *North Briton*
 “ would insert what he sent, he would make an
 “ appeal to the public on the very *Saturday* fol-
 “ lowing the publication of the print. The
 “ *Times* soon after appeared, and on the *Saturday*
 “ following, No. 17, of the *North Briton*, which is
 “ a direct attack on the king’s *serjeant-painter* *.
 “ If Mr. *Wilkes* did write that paper, he kept his
 “ word better with Mr. *Hogarth*, than the painter
 “ had done with him.

“ It is perhaps worth remarking, that the
 “ painter proposed to give a series of political
 “ prints, and that *The Times* were marked
 “ Plate I. No farther progress was however
 “ made in that design. The public beheld the

* See a quotation from it above, p. 29.

“ first feeble efforts with execration, and it is said
 “ that the caricaturist was too much hurt by the
 “ general opinion of mankind, to possess himself
 “ afterwards sufficiently for the execution of such
 “ a work.

“ When *Mr. Wilkes* was the second time brought
 “ from the *Tower* to *Westminster-hall*, *Mr. Hogarth*
 “ skulked behind in a corner of the gallery of the
 “ Court of *Common Pleas*, and while the Chief
 “ Justice *Pratt*, with the eloquence and courage
 “ of old *Rome*, was enforcing the great principles
 “ of *Magna Charta*, and the *English* constitution,
 “ while every breast from him caught the holy
 “ flame of liberty, the painter was wholly em-
 “ ployed in caricaturing the *person* of the man,
 “ while all the rest of his fellow citizens were
 “ animated in his *cause*, for they knew it to be
 “ their own cause, that of their country, and of
 “ its laws. It was declared to be so a few hours
 “ after by the unanimous sentence of the judges
 “ of that court, and they were all present.

“ The print of *Mr. Wilkes* was soon after pub-
 “ lished, *drawn from the life by William Hogarth*.
 “ It must be allowed to be an excellent compound
 “ *caricatura*, or a *caricatura* of what nature had
 “ already *caricatured*. I know but one short apo-
 “ logy can be made for this gentleman, or to
 “ speak more properly, for the *person* of *Mr.*
 “ *Wilkes*. It is, that he did not make himself,
 “ and that he never was solicitous about the *case*
 “ of his soul, as *Shakspeare* calls it, only so far as
 “ to keep it clean and in health. I never heard
 “ that he once hung over the glassy stream, like
 “ another *Narcissus*, admiring the image in it,
 “ nor that he ever stole an amorous look at his
 “ counterfeit in a fide mirrour. His form, such

" as it is, ought to give him no pain, because it
 " is capable of giving pleasure to others. I fancy
 " he finds himself tolerably happy in the *clay-cot-*
 " *tage*, to which he is *tenant for life*, because he
 " has learnt to keep it in good order. While
 " the share of health and animal spirits, which
 " heaven has given him, shall hold out, I can
 " scarcely imagine he will be one moment peevish
 " about the *outside* of so precarious, so temporary
 " a habitation, or will even be brought to own,
 " *ingenium Galbæ male habitat. Monsieur est mal*
 " *logé.*

" Mr. Churchill was exasperated at this *personal*
 " attack on his friend. He soon after published
 " the Epistle to William Hogarth, and took for
 " the motto, *ut pictura poesis.* Mr. Hogarth's re-
 " venge against the poet terminated in vamping
 " up an old print of a pug-dog and a bear, which
 " he published under the title of The Bruiser
 " C. Churchill (once the Revd.!) in the character
 " of a *Russian Hercules*, &c."

We have been assured by the friend of Mr. Ho-
 garth who first carried and read to him the invec-
 tive of Churchill, that Hogarth seemed quite
 insensible to the most sarcastical strokes. He was
 so thoroughly wounded before by the *North Briton*,
 especially with regard to what related to domestic
 happiness, that he lay no where open to a fresh
 stroke.

One quotation, however, from Churchill's Epistle
 the warmest admirers of our matchless Painter
 must be pleased with :

" ———— Freely let him wear
 " The wreath which Genius wove, and planted
 " there.

" Foe

" Foe as I am, should Envy tear it down,
 " Myself would labour to replace the crown.
 " In walks of humour, in that cast of style,
 " Which, probing to the quick, yet makes us
 " smile ;
 " In Comedy, his natural road to fame,
 " Nor let me call it by a meaner name,
 " Where a beginning, middle, and an end
 " Are aptly join'd ; where parts on parts depend,
 " Each made for each, as bodies for their soul,
 " So as to form one true and perfect whole,
 " Where a plain story to the eye is told,
 " Which we conceive the moment we behold,
 " *Hogarth* unrivall'd stands, and shall engage
 " Unrivall'd praise to the most distant age."

At the time these hostilities were carrying on in so virulent and disgracing a manner to all the parties, Mr. *Hogarth* was visibly declining in his health. In 1762, he complained of an inward pain in some of his vitals, which continuing, brought on a general decay that proved incurable. On the 25th of *October* 1764, he was brought from *Chiswick* to *Leicester-fields*, in a very weak condition, yet was remarkably chearful ; and receiving an agreeable letter from a friend in *Pennsylvania*, he drew up a rough draft of an answer to it ; but going to bed, he was seized with a vomiting, upon which he rung his bell, and was found in such a condition that he expired in two hours afterwards. His disorder was a dropsy in his breast, and his corpse was interred at *Chiswick*, where the following inscription, written by his friend Mr. *Garrick*, is placed on his tomb :

Here

Here lieth the body
Of *William Hogarth*, Esq.
Who died *October* the 26th, 1764,
Aged 67 years.

Farewell, great painter of mankind,
Who reach'd the noblest point of art ;
Whose pictur'd morals charm the mind,
And through the eye correct the heart.
If *genius* fire thee, reader stay,
If *nature* touch thee, drop a tear ;
If neither move thee, turn away,
For *Hogarth's* honour'd dust lies here.

On the other side are these inscriptions :

Here lieth the body
Of Dame *Judith Thornhill*,
Relict of Sir *James Thornhill*, knight,
Of *Thornhill* in the county of *Dorset*,
She died *Nov.* 12th, 1757,
Aged 84 years.

Here lieth the body
Of Mrs. *Ann Hogarth*, sister
to *William Hogarth*, Esq.
She died *Aug.* 16, 1761,
Aged 70 years.

The Poet did not long survive the Painter. In
some lines which appeared in a public paper in
November, 1764, the writer laments that

“ ———Scarce had the friendly tear
“ For *Hogarth* shed, escap'd the generous eye
“ Of feeling pity, when again it flow'd
“ For *Churchill's* fate. Ill can we bear the loss
“ Of *Fancy's* twin-born offspring, close ally'd
“ In

- “ In energy of thought, though different paths
 “ They sought for fame. Though jarring passions
 “ sway’d
 “ The living artists, let the funeral wreath
 “ Unite their memory !”——

In his *Independence*, published after the death of his antagonist, *Churchill* introduces the following compliment to his memory :

- “ *Hogarth* would draw him (Envy must allow)
 “ E’en to the life, was *Hogarth* living now.”

His widow has an excellent bust of him by *Roubillac*, a strong resemblance.

Of *Hogarth's* drawings and contributions towards the works of others, perhaps a number, on enquiry, might be found. An acquaintance of his, the late worthy Mr. *John Sanderfon*, architect, who repaired *Woburn Abbey*, as well as *Bedford House*, in *Bloomsbury Square*, possessed several of these curiosities. One was a sketch in black-lead pencil of his own engraver, *L. Sullivan*, in a salivation. The best that can be said of it is, that it was most disgustingly natural. Even the coarse ornaments, the corners of the blankets he was enwrapped with, were characteristically expressed. Our artist seems to have repeated the same idea, though with less force, and fewer adjuncts, in one of his election prints, where a figure swaddled up in flannel is conveyed to the hustings. Two other works, viz. a drawing in Indian ink, and a painting in oil colours, exhibited *Bedford House* in different points of view ; the figures only by *Hogarth*. Another represented the corner of a street, with a man drinking under the spout of a pump, and heartily angry with the water, which by issuing out too fast, and in too great quantities, had deluged his face. Our great painter had obliged
 Mr.

Mr. *Sanderfon* with several other comic sketches, &c. but most of them had been either begged or stolen, before the communicator of the particulars became acquainted with him.

In 1753, Mr. *Hogarth* returning with a friend from a visit to Mr. *Rich* at *Cowley*, he stopt his chariot, and got out, being struck with a large drawing (with a coal) on the wall of an ale-house. He immediately made a sketch of it with triumph: it was a *St. George and the Dragon*, all in straight lines.

It is very properly observed by Mr. *Walpole*, that
 “ If ever an author wanted a commentary, that
 “ none of his beauties might be lost, it is *Hogarth*;
 “ not from being obscure (for he never
 “ was that but in two or three of his first prints,
 “ where transient national follies, as Lotteries, Free-
 “ masonry, and the *South Sea* were his topics) but
 “ for the use of foreigners, and from a multiplicity
 “ of little incidents, not essential to, but always
 “ heightening the principal action. Such is the
 “ spider’s web extended over the pulpit in a parish
 “ church; the blunder in architecture in the noble-
 “ man’s seat, seen through the window, in the
 “ first print of *Marriage à la Mode*; and a thousand
 “ in the strollers dressing in a barn, which, for
 “ wit and imagination, without any other aid, is
 “ perhaps the best of all his works; as, for useful
 “ and deep satire, that on the Methodists is the
 “ most sublime. *Roquetti*, the enameler, published
 “ a *French* explanation, though a superficial one,
 “ of many of his prints, which, it was said, he
 “ had drawn up for the use of Marshal *Belleisle*,
 “ then a prisoner in *England*.” Dr. *Trusler*’s “*Hogarth Moralized*,” will in some small degree contribute

tribute to preserve the memory of those temporary circumstances which Mr. *Walpole* is so justly apprehensive will be lost to posterity.

His works, as that elegant biographer has well observed, are his history; and the curious are highly indebted to Mr. *Walpole* for a catalogue of prints, drawn up from his own valuable collection in 1771. But as neither that catalogue, nor his appendix to it in 1780, have given the whole of Mr. *Hogarth's* labours, we shall not be blamed if, by including Mr. *Walpole's* catalogue, we have endeavoured, from later discoveries of Mr. *Hogarth's* prints in other capital collections, to arrange them in the order in which that learned gentleman wished they might be disposed. It may not be unamusing to trace the rise and progress of a Genius so strikingly original.

Hogarth gave first impressions of all his plates to his late friend Dr. *Isaac Schomberg*. They were sold since his death, and fortunate was the purchaser of them.

The following original drawings, by *Hogarth*, are in the collection of the Rev. Dr. *Lort*.

George Taylor [the boxer] thrown by Death. The same, giving Death a cross-buttock on the Last Day. The Four Stages of Cruelty. *Paul* before *Felix*, with variations from both the prints, an Assessor being inserted in the space originally occupied by *Drusilla*. *Garrick* in *King Richard III.* *Beer-street* and *Gin-lane*. The first sketches for the two first scenes of the *Idle and Industrious Prentice*: Mr. *Walpole* has the rest. A coloured sketch of a Family Picture with ten whole length figures most insipidly employed. A Head of a Sleeping Child, in colours, as large as life. Three Cartoons of three of the Heads in *Paul* before *Felix*, &c. &c. &c.

CATALOGUE of HOGARTH's PRINTS.

1720.

1. *W. Hogarth*, engraver, with two figures and two Cupids, *April 28, 1720.*
2. People in a shop under the king's arms: *Mary and Anne Hogarth. A shop-bill **.
3. An angel, holding a palm in her left hand. *A shop-bill.*
4. A small angel, almost the same as the preceding.
5. A coat of arms, with two slaves and trophies. *Plate for books.*
6. A foreign coat of arms, supporters a savage and an angel. *Ditto.*
7. A grifon, with a flag. *A crest.*
8. Another coat of arms, and two boys as terms.
9. A Turk's head. *A shop-bill.*
10. Lord *Aylmer's* coat of arms.
11. Two ditto of the Dutchess of *Kendal.*
12. A ticket for a burial.
13. A shop-bill, representing trade and arms of *Florence.*

1721.

1. An emblematic print on the *South-sea*. Persons riding on wooden-horses. The Devil cutting Fortune into collops. A man broken on the wheel, &c. A very poor performance. *W. Hogarth inv. & sc. Sold by Mrs. Chilcot in Westminster Hall; and B. Caldwell, Print-seller in Newgate-street.*
2. The Lottery. Emblematic, and not good. *W. Hogarth inv. & sculp. Sold by Chilcot and Caldwell.*

1724.

1. Seven small prints for *Apuleius's Golden Asses.* *W. Hogarth inv. & sculp. On some, W. Hogarth fec.*

* From No. 2. to 13. the dates are uncertain, but are placed here as early productions.

2. Masquerades

2. Masquerades and operas. *Burlington-gate. W. Hogarth inv. & sculp.* "Of the three small figures in the centre of this plate, the middle one is Lord *Burlington*, a man that pretends to a great taste in Painting and Architecture, and ranks Mr. *Kent* (an indifferent artist) with *Raphael*. On one side the peer is Mr. *Campbell*, the architect; on the other, his lordship's postilion. In this plate is also supposed to be the portrait of King *George II.* who gave 100 l. towards the masquerade; and that of the Earl of *Peterborough*, who offers *Cuzzoni*, a fine *Italian* singer, 8000 l. and she spurns at him. Mr. *Heidegger*, the master of the Masquerade, is also exhibited. This is thought to be invented and drawn by Sir *James Thornhill*, painter, in revenge because my Lord *Burlington* had preferred Mr. *Kent* before him to paint for the King at his palace at *Kensington*. Dr. *Faustus* is a farce which the town ran mad after for twelve months, and neglected plays, for which reason they are cried about in a wheelbarrow." The substance of these remarks is taken from the very capital collection of Capt. *Baillie*, where it is said, and we believe very properly, that they were made by a most eminent Connoisseur.

1725.

1. Frontispiece to *Cook's Hesiod*, from the Earl of *Pembroke's* bust at *Wilton*.

2. Five small prints for the translation of *Cassandra*. *W. Hogarth inv. & sculp.*

3. Twelve head-pieces for *Beaver's* Military Punishments of the Ancients, 4to; but scarce any copies have these plates, 4to. *London*. *Callot's Miseries of War* seem to have furnished the hint for these engravings. The plates themselves are now in the hands of a *London* printseller, and therefore

there is no colour for selling them at their present enormous price of—a guinea. Surely they can be no longer scarce, unless rendered so by artifice.

4. A burlesque on *Kent's* altar-piece at *St. Clement's*, with notes. It represents angels very ill drawn, playing on various instruments. Mr. *Walpole*, Mr. *Gulston*, and Mr. *Barnard*, have proofs of this plate on blue paper. There is also one in blue (which cost a guinea) in Captain *Baillie's* collection. Mr. *Steevens* has one on white, Speaking of this print, Mr. *Walpole* in one place calls it a *parody*, and in another, a *burlesque* on *Kent's* Altar-piece. But, if we may believe *Hogarth* himself, it is neither, but a very fair and honest representation of a despicable performance, which, perhaps, Mr. *Walpole* never saw. The following is *Hogarth's* inscription, transcribed *verbatim & literatim*.

“ This Print is exactly Engrav'd after y^e celebrated Altar-Peice in *St. Clements* Church
 “ which has been taken down by Order of y^e
 “ Lord Bishop of *London* (as tis thought) to
 “ prevent Disputs and Laying of wagers among
 “ the Parrshioners about y^e Artists meaning in
 “ it. for publick Satisfaction here is a particular
 “ Explanation of it humbly Offerd to be writ
 “ under the Original, that it may be put up again
 “ by which means y^e Parish'es 60 pounds which
 “ thay nifely gave for it, may not be Entirely lost.
 “ 1st. Tis not the Pretenders Wife and Children as our weak brethen imagin.

“ 2dly. Nor *St. Cecilia* as the Connoisseurs
 “ think but a choir of Angells playing in Consort.

A an

- A | an Organ
 B | an Angel playing on it
 C | the shortest Joint of the Arm.
 D | the longest Joint
 E | An Angel tuning an harp
 F | the inside of his Leg but whether right or
 Left is yet undiscover'd
 G | a hand Playing on a Lute
 H | the other leg judiciously Omitted to make
 room for the harp
 I & 2 | Smaller Angells as appears by their
 K | wings"

Those who wish to see a more particular account of the picture itself may consult "A Letter from a Parishioner of *St. Clement Danes* to *Edmund [Gibson]* Lord Bishop of *London*, occasion'd by his lordship's causing the picture over the altar to be taken down : with some observations on the use and abuse of Church paintings in general, and of that picture in particular, 1725." 8vo.

1726.

1. Frontispiece to *Terræ-filius*. *W. Hogarth* fec.
2. Seventeen small prints for *Hudibras*, with *Butler's* head.
 1. *Mary Tofts*, the rabbit-woman of *Godalming*, in labour. No name to it.
 2. *Cunicularii*, or the Wise Men of *Godliman* in Consultation.

" They held their talents most adroit

" For any mystical exploit." HUDIBRAS.

This print was published in the year 1726, i.e. about the same time that Lord *Onslow* wrote the following letter : " To the Hon^{ble}. Sir *Hans Sloane*. To be left at the *Grecian Coffee House*, in *Deverux Court* near *Temple Bar London*.

" Sir,

“ Sir, The report of a woman’s breeding of
 “ rabbits has almost alarmed *England*, and in a
 “ manner persuaded severall people of sound judg^t
 “ of that truth. I have been at some pains to dis-
 “ cover the affair, and think I have conquerd my
 “ poynt, as you will se by the Deposition taken
 “ before me, which shall be published in a day
 “ or two. I am

“ Y^r Hum Servant,
 “ *Clandon, Dec. 4th, 1726.* ONSLOW.”

Soon after Mr. *St. André* also address’d this note
 to Sir *Hans Sloane*.

“ Sir, I have brought the woman from *Guilford*
 “ to y^e *Bagnio* in *Leicester-fields*, where you may if
 “ you please have the opportunity of seeing her
 “ deliver’d.

“ I am Sr

“ Your Hum Serv^t

“ *St. ANDRE.*

“ To Sir *Hans Sloane* in
 “ *Bloomsbury Square.*”

In the plate already mentioned figure A repre-
 sents *St. André*. [He has a fiddle under his arm,
 having always been attached both to music and
 dancing.] B is Sir *Richard Manningham*, C Mr.
Saintbill a celebrated surgeon here in *London*, and
 D is *Howard* the surgeon at *Guildford*, who was
 suppos’d to have had a chief hand in the imposture.
 The rest of the characters explain themselves.
 Perhaps our readers may excuse us, if we add
 a short account of another design for a print on
 the same subject.

In *Mist’s Weekly Journal*, Saturday, Jan. 11th,
 1726-7, was the following advertisement :

“ The

“ The Rabbit affair made clear in a full account of the whole matter; with the pictures engraved of the pretended Rabbit-breeder herself, *Mary Tofts*, and of the Rabbits, and of the persons who attended her during her pretended deliveries, shewing who were and who were not imposed on by her. ’Tis given gratis no where, but only up one pair of stairs at the sign of the celebrated Anodyne Necklace recommended by Doctor *Chamberlen* for Children’s teeth &c.”

The original drawing from which the plate promised in *Mist’s Journal* was to have been taken, was in the possession of Mr. *James Vertue*, and was probably designed by his brother *George*. It was afterwards published. The drawing itself was lately sold in the collection of *George Scott, Esq.* of *Chigwell* in *Essex*, together with tracts relative to the same imposture, for

In *The Gazetteer, or Daily London Advertiser*, Jan. 21, 1763, was this paragraph, which closes the story of our heroine. “ Last week died at Godalming in Surry, *Mary Tofts*, formerly noted for an imposition of breeding Rabbits.”

3. Music introduced to *Apollo* by *Minerva*. Frontispiece to some book, music, or ticket for a concert.

4. Twelve prints to *Aubrey de la Mottraye’s Travels*. His name to each.

1730.

1. *Perseus* and *Medusa* dead, *Pegasus*. Frontispiece to *Perseus* and *Andromeda*. *W. H. fec.* Also another print to the same piece of *Perseus* descending.

2. Frontispiece to *Tom Thumb*. *W. Hogarth inv. Ger. Vandergucht sc.* There is some humour in this print.

3. Fron-

3. Frontispiece to the *Humours of Oxford*. *W. Hogarth inv. Ger. Vandergucht sc.*

4. Frontispiece to the Opera of *The Highland Fair, or the Union of the Clans*, by *Joseph Mitchell*. *W. Hogarth inv. Ger. Vandergucht sculp.*

5. A half-starved boy. *W. H. pinx. F. Sykes sc.*
1731.

1. *Gulliver* presented to the Queen of *Babilary*. *W. Hogarth inv. Ger. Vandergucht sc.* It is the frontispiece to the *Travels of Capt. John Gulliver*.

1732.

1. *Sarah Malcolm*, executed in 1732, for murdering her mistress and two other women; drawn in *Newgate*. *W. Hogarth (ad vivum) pinxit & sculpsit.* This woman put on red to fit to him for her picture two days before her execution. *Mr. Walpole* has the original.

2. *TASTE*. The Gate of *Burlington-house*. *Pope* white-washing it, and bespattering the Duke of *Chandos's* coach. A satire on *Pope's* Epistle on *Taste*. No name. The original price was 6 d. It has been already said that the plate was suppressed. The copy of it in *Capt. Baillie's* collection cost 15s. 6d.

3. The same, in a smaller size; prefixed to a pamphlet, intituled, "A Miscellany of *Taste*, by "Mr. *Pope*," &c. containing his Epistle, with Notes.

1733.

1. *Southwark-Fair*.

2. *Judith and Holofernes*. "Per vulnera servor, morte tuâ vivens." *W. Hogarth inv. Ger. Vandergucht sc.* A frontispiece to the Oratorio of *Judith*. *Judith* was an oratorio set to music by *William De Fesch*, late Chapel Master of the cathedral church of *Antwerp*. The original plate of this print was in the possession of *Dr. Monkhouse*.

1733 and

1733 and 1734.

1. The Harlot's Progress, in six plates. Under these prints are inserted verses by Dr. *John Hoadly*. In the first plate is a portrait of Colonel *Chartres*; Mother *Needham*, and a Pimp whom the former always kept about his person. In the third, that of Sir *John Gonson*. Variations in Plate IV. the roof of the room. Shadow on principal woman's fine petticoat, hanging in the back ground. The woman next the overseer has a high cap, which in the modern impressions is lowered. In Plate V. 1. Roof of the room. 2. Back of the chair. 3. Table. 4. Dr. *Misfaubin's* coat. 4. Name of Dr. *Rock*. The modern impressions are marked thus †.

1735.

1. The Rake's Progress, in eight plates. [This was pirated by *Boitard* on one very large sheet of paper, containing the several scenes represented by *Hogarth*. It came out a fortnight before the genuine set, but was soon forgotten.] Under these prints likewise were verses by Dr. *John Hoadly*, which are printed in the fourth volume of *Dodsley's* collection. Mr. *Gilpin* has given eighteen pages of excellent criticism on *The Rake's Progress*. In the second plate, are portraits of *Handel*, the great composer; *Dubois*, a master of defence; *Fig*, the prize-fighter; and *Bridgeman*, a noted gardener. In the third is *Leatherhead*, a noted porter belonging to the *Rose Tavern*, with a large pewter dish in his hand, which for many years served as a sign to the shop of Mr. *Yorke*, pewterer on *Snow Hill*. Variations. Plate I. The girl's face who holds the ring is erased, and a worse is put in.—This set of prints were engraved by *Scotin* chiefly. In the second plate, the face of the man with the
H quarter-

quarter-staves was wholly engraved by *Hogarth*. The name of *Scotin* stands in this print as a memorial. In the early impressions there is no writing either on the musician's book or on the label. Plate III. Principal woman has no hat. Rake's head altered. Undrest woman's head altered. Woman who spirts the wine has a high cap. Plate IV. In the early impressions a single chimney-sweeper steals the Rake's cane. In the modern ones, a large group of sweeps are introduced, instead of him; and a flash of lightning in the clouds. The window of the sedan chair is also altered.

1736.

1. Two prints of Before and After.
2. The Sleeping Congregation.
3. The Poor Poet. In the back ground a picture of *Pope* thrashing *Curll*; at the bottom, four lines from *The Dunciad*, I. 111. In the subsequent impressions this picture was changed to a view of the gold mines of *Peru*.
4. Right Hon. *Frances* Lady *Byron*. Whole length, mezzotinto. *W. Hogarth* pinx. *J. Faber* fec. Two prints.
5. Consultation of Physicians. Arms of the Undertakers. In this plate, amongst other portraits, is the well-known one of *Dr. Ward*, with half his face burnt, and that of *Dr. Bamber*, to whose estate and name the present *Gascoigne* family succeeded.

1737.

1. The Lecture. "Datur vacuum." The person reading well known to be the late *Mr. Fisher*, of *Jesus College, Oxford*, and Registrar of that University. This portrait was taken with the free consent of *Mr. Fisher*.

2. *Aeneas*

2. *Aeneas in a Storm.* Undoubtedly of *Hogarth*, who did not dare to put his name to this satire on the storm which happened on King George the Second's return from *Hanover*.

1738.

1. *The Four Parts of the Day.* *Invented, painted, engraved, and published by W. Hogarth.* We have been told that *Hogarth's* inclination to satire once cost him a considerable legacy. It seems that the figure of the Old Maid, in the print of *Morning*, was taken from a rich relation of his. At first she was well enough satisfied with her resemblance; but some designing people teaching her to be angry, she struck the painter out of her will, which had been made considerably in his favour. This story we have heard often related by those whom we could readily believe. In this print is a portrait of *Dr. Rock*. Mr. *Hogarth*, in the print called "Evening," inserted the little girl with the fan as an afterthought, some friend having asked him what the boy cried for. He therefore introduced the girl going to take the plaything from her brother. Nothing is more common than to see children cry without reason. The circumstance, however, shews that this great Genius did not think himself above advice, as some have alledged to have been the case with him.

2. *Strolling Actresses dressing in a Barn.* *Invented, painted, engraved, and published by W. Hogarth.*

1739.

1. *Capt. Thomas Coram*, who obtained the charter for the *Foundling Hospital*. Mezzotinto; the first print published by *M^r Arde*ll.

2. *Capt. Coram*, and the children of *The Foundling Hospital*. A ticket.

H 2

3. Two

3. Two Frontispieces to two of *Moliere's* plays, viz. *L'Avare* & *Le Cocu imaginaire*.

1741.

1. The Enraged Musician, *Designed, engraved, and published by W. Hogarth*. This plate received some very considerable variations.

1742.

1. *Martin Folkes*; half length, mezzotinto, *W. Hogarth pinx. 1741; J. Faber fecit*. The original is now at the Royal Society,

1743.

1. *Benjamin Hoadly*, bishop of *Winchester*. *W. Hogarth pinx. B. Baron sculp*.

2. Characters and Caricaturas; the subscription-ticket to *Marriage à la Mode*.

1745.

1. *Marriage à la Mode*, in six prints. Mr. *Walpole* has remarked, that the works of *Hogarth* have little obscurity. This position is true in general, though *Marriage à la Mode* will supply an exception to it; no two persons, perhaps, having ever agreed in their explanation of Plate the third.

When this set of plates was to be engraved, *Ravenet*, a young engraver, then just coming into employ, was recommended to Mr. *Hogarth*; and a hard bargain was made. *Ravenet* went through the plates, but the price proved far inadequate to the labour. He remonstrated, but could attain no augmentation. When the *Sigismunda* was to be engraved, Mr. *Ravenet* was in a different sphere of life. The painter, with many compliments, solicited his assistance as an engraver, but *Ravenet* indignantly declined the connexion.

2. A small print of Archbishop *Herring*, at the head of the speech he made to the clergy of *York*, September 24, 1745. *William Hogarth pinx. C. Mosely sculp*.

3. The

3. The Battle of the Pictures; ticket to admit persons to bid for his works at an auction.

1746.

1. *Simon Lord Lovat, Drawn from the life, and etched in aquafortis by William Hogarth,*

2. *Mr. Garrick in the character of Richard III. Painted by Wm. Hogarth; engraved by Wm. E. garth and C. Grignion.* It is said that Mr. *Duncomb*, of *Yorkshire*, gave 200 l. for the original picture, which is believed to be now in his possession.

3. Subscription-ticket for the March to *Finchley*.

1747.

1. *A stage-coach.* An election proceffion in the yard. *Designed and engraved by William Hogarth.* In this plate there is a variation. The early impressions have a label behind the wheel of the coach, inscribed NO OLD BABY; a play upon the name of Mr. *Child*.

2. *Industry and Idleness*, in twelve plates. In plate XI, is *Tiddy Doll*, the well-known vender of gingerbread.

3. *Jacobus Gibbs, architectus. W. Hogarth delin. B. Baron sculp.*

1748.

1. A monk leading an ass with a *Scotch* man and woman on it. Head-piece to the *Jacobite's Journal*, 1748. The *Jacobite Journal* was a newspaper set up and supported by *Henry Fielding*, carried on a few months with some success.

2. Pool of *Bethesda*, from the picture he painted for *St. Bartholomew's Hospital*, in which parish he was born. *Engraved by Ravenet for S. Austen*, as a frontispiece for *Stackhouse's Bible*. In this plate, I am assured by an old acquaintance of Mr. *Hogarth*, is a portrait of *Nell Robinson*, a celebrate

brated courtesan, of most agreeable wit and humour, with whom both Mr. *Hogarth* and my informant had in early life been *particularly intimate*.

1749.

1. His own head in a cap, a pug-dog, and a pallet with the line of beauty, &c. inscribed *Gulielmus Hogarth. Seipse pinxit & sculpsit*. A square print, and very scarce. In this plate Mr. *Hogarth* made some curious variations, by erasing his own portrait, and introducing that of Mr. *Churchill*, in the character of a bear. See under the year 1763.

2. Portrait of *Hogarth* by *Bafire*, small circle. N. B. Mr. *Bafire* says he never engraved this print; that it was done by Mr. *Hogarth* himself, and is very scarce.

3. The Gates of *Calais*. His own hand sketching the view. He was arrested when he was making the drawing, but set at liberty when his purpose was known.

1750.

1. *Thomas Herring*, Archbishop of *Canterbury*. *W. Hogarth p. B. Baron sculp.* Of this picture the Archbishop, in a letter to Mr. *Duncombe* says, "None of my friends can bear *Hogarth's* picture;" and Mr. *Duncombe*, the son, in a note to this epistle, observes that "this picture (as appears "by the print, engraved by *Baron* in 1750) exhibits rather a caricature than a likeness, the "figure being gigantic, the features all aggravated and *outrés*, and, on the whole, so far "from conveying an idea of that *os placidum*, "*moresque benigni*, as Dr. *Fortin* expresses it, that "engaging sweetness and benevolence, which were "characteristic of this prelate, that they seem "rather expressive of a *Bonner*, who could burn "a heretic.

" *Lovat's*

"*Lovat's* hard features *Hogarth* might command;
 "A *Herring's* sweetness asks a *Reynolds'* hand."

2. *Jacobus Gibbs*, Architectus, A.M. and F.R.S.
Hogarth delin. Baron sculp.

3. The March to *Finchley*, dedicated to the King of *Prussia* * [as "an Encourager of the Arts,"] in resentment for the late King's sending for the picture to *St. James's*, and returning it without any other notice. Engraved by *Luke Sullivan*. The original picture is now in the *Foundling Hospital*. A very good explanation of this print is in *The Student*, vol. II. p. 162.

1751.

1. *Beer-street*; two of them, with variations, and *Gin Lane*. Mr. *Walpole* finds fault with the variation of the blacksmith's lifting the *Frenchman*, as being an afterthought. This is an error. It was the first thought. It was afterwards altered to a shoulder of mutton, which is the common modern impression.

2. The Stages of Cruelty, in four prints. These have been enumerated as amongst the best prints of Mr. *Hogarth*. They are the most disgusting in the whole collection.

3. *Paul* before *Felix*, designed and scratched in the true *Dutch* taste, by *W. Hogarth*. This is a satire on *Dutch* pictures. In this print is a portrait of *Hume Campbell*. In a variation of this print the Devil is introduced sawing a leg of the stool on which *Paul* stands. In the third impressions (that is, as it now finally remains) *Hogarth* has again taken out the Devil. By these variations of *Devil and no Devil*, he glances at

* *Pru[s]ia* in the earliest impressions.

Collectors, who give great prices for such rarities ; and, perhaps, he had in his eye the famous print of the *Shepherds Offering* by *Poilly*, after *Guido*, which sells very dear without the Angels.

1752.

1. *Paul* before *Felix*, from the original painting in *Lincoln's-Inn Hall*, painted by *W. Hogarth*. There is much less Dignity in this, than *Wit* in the preceding.

2. The same, as first designed, but the wife of *Felix* was afterwards omitted, because *St. Paul's* hand was very improperly placed before her.

3. *Moses* brought to *Pharoah's* daughter, from a picture at *The Foundling Hospital*. Engraved by *W. Hogarth* and *Luke Sullivan*.

1753.

1. *Columbus* breaking the egg. The subscription ticket to his *Analysis*.

2. *Analysis of Beauty*. Five plates. *Mr. Walpole* observes, that *Hogarth's* "two samples of " grace in a young lord and lady are strikingly " stiff and affected. They are a *Bath* beau and " a country beauty." The same critick might have added, that the head of the former was changed after the print made its first appearance. The physiognomy of the original beau gave place to that of his present Majesty. There is also a remarkable variation in the second plate, unnoticed by *Mr. Walpole*, where his present Majesty leads up the dance, which *Mr. Hogarth* was desired to erase. The whole figure was taken out, and another introduced, intended (as some think) for the late Duke of *Kingston*.

1754.

1. Crowns, mitres, maces, &c. The subscription-ticket to the Election.

1755.

1755.

1. Four prints of an Election. The four election prints came out at different times, viz. Plate I. Feb. 24, 1755 (inscribed to the Right Hon. Henry Fox); Plate II, Feb. 20, 1757, (to his Excellency Sir Charles Hanbury Williams, Ambassador to the Court of Russia); Plate III, Feb. 20, 1758, (to the Hon. Sir Edward Walpole, Knight of the Bath); Plate 4, Jan. 1, 1758, (to the Hon. George Hey, one of the Lords Commissioners of the Admiralty). The original pictures are now in the possession of Mrs. Garrick, at Hampton. In the election dinner, Mr. Hogarth assured the writer of this paragraph, that there is but one at table intended for a real portrait; and that is the Irish gentleman [Mr. Parnell, an eminent attorney] who is diverting the company with a sketch, drawn with a smutty cork upon the back of his hand. The gentleman begged it as a favour; assuring Mr. Hogarth that he was so generally known, it could not but be of service to him in the sale of his prints at Dublin. In Plate III. Dr. Shebbeare is whispering to the invalid; and in Plate IV. the old Duke of Newcastle appears at a window. A happy parody in the last of these plates may, perhaps, have escaped the notice of common observers. *Le Brun*, in his *Battle of the Granicus*, has represented an eagle hovering above the helmet of *Alexander*. Hogarth has painted a goose flying over the perriwig'd head of the successful candidate.

1756.

1. *France and England*, two plates.

1758.

1. The sleeping Judges. Two prints.
2. His own portrait, sitting and painting the Muse of Comedy. Head profile, in a cap.

I

Analysis

Analysis of Beauty on the floor. *W. Hogarth, serjeant-painter to his Majesty.* The face engraved by *W. Hogarth.*

1759.

1. The Cockpit. *Designed and engraved by W. Hogarth.* In this plate is a portrait of *Nan Rowlin.* The blind gentleman is *Lord Albemarle Bertie*, who was a constant attender of this diversion.

1760.

1. Frontispiece to *Tristram Shandy.* Of this plate there are two copies; in the first of which the hat and clock are omitted. To the first, *S. Ravenet sculp.* To the second *F. Ravenet.*

2. Frontispiece to *Brook Taylor's Perspective of Architecture.* With an attempt at a new order. *W. Hogarth, July 1760. W. Woollet sculp.*

1761.

1. Frontispiece and tail-piece to the catalogue of pictures exhibited in *Spring Gardens.* *W. Hogarth inv. C. Grignion sculp.*

2. Time blackening a picture. Subscription-ticket for his *Sigismund.* This and the preceding are satires on connoisseurs.

3. The Five Orders of Perriwigs at the Coronation of *George III.*

4. Frontispiece to the *Farmer's Return from London.* *W. Hogarth delin. James Basire sculp.*

5. Another frontispiece to *Tristram Shandy.*

1762.

1. Credulity, Superstition, and Fanaticism. Satire on the Methodists.

2. The Times. In one copy of this print *Hen y VIII.* is blowing the flames; in another *Mr. Pitt* has that employment. This variation is not noticed by *Mr. Walpole.*

3. T.

3. *T. Morell, S. T. P. S. S. A. W. Hogarth delin. James Basire sculp.*

4. *Henry Fielding, ætatis 48. W. Hogarth del. James Basire sculp.* This portrait was not painted by Mr. *Hogarth* in the life-time of *Fielding*. "That gentleman," says Mr. *Murphy*, "had often promised to sit to his friend *Hogarth*, for whose good qualities and excellent genius he always entertained so high an esteem, that he has left us in his writings many beautiful memorials of his affection: unluckily, however, it so fell out that no picture of him was ever drawn; but yet, as if it was intended that some traces of his countenance should be perpetuated, and that too by the very artist whom our author preferred to all others; after Mr. *Hogarth* had long laboured to try if he could bring out any likeness of him from him images existing in his own fancy, and just as he was despairing of success, for want of some rule to go by in the dimensions and outlines of the face, fortune threw the grand *desideratum* in the way. A lady, with a pair of scissars, had cut a profile, which gave the distances and proportions of his face sufficiently to restore his lost ideas of him. Glad of an opportunity of paying his last tribute to the memory of an author whom he admired, Mr. *Hogarth* caught at this outline with pleasure, and worked, with all the attachment of friendship, till he finished that excellent drawing which stands at the head of this work, and recalls to all, who have seen the original, a corresponding image of the man." Notwithstanding this very probable relation of Mr. *Murphy*, a different account of this portrait has been lately given in one of the news-papers. Mr.

Garrick, it is there said, dressed himself in a suit of his old friend's cloaths, and presented himself to the painter in the attitude, and with the features of *Fielding*.

1763.

1. *John Wilkes, Esq.* Drawn from the life, and etched in aquafortis by *Wm. Hogarth*.

2. The Bruiser *C. Churchill*, in the character of a *Russian Hercules*, &c. This plate contained originally his own portrait (see p. 49). To shew the contempt in which he held the "Poetical Epistle to *Hogarth*," he makes the pug-dog water on it. On the pallet he exhibits the North Britons, and a begging-box to collect subscriptions for them. Designed and engraved by *W. Hogarth*.

3. The same; but on the pallet is introduced a political print, in which the painter is correcting *Churchill* and *Wilkes* in the characters of a bear and a monkey. Other satirical emblems behind.

4. Print of the Weighing-house to "Physiognomy;" a humorous pamphlet in quarto, published in 1763, by *Mr. Club*, Editor of the History and Antiquities of *Wheatfield in Suffolk*, and dedicated to *Hogarth*. *W. Hogarth del. L. Sullivan sculp.*

1764.

1. *FINIS*, or the Tail-piece; *TIME* breathing out his *last*, a ruinous tower, and many other allegorical devices; amongst other matters, he has introduced his own "Times."

2. The sleeping Judges, with heads after *L. da Vinci*. *Mr. Hogarth* designed the upper part of this print just before his death; and worked upon it the day before he died.

3. His own portrait, sitting and painting the Muse of Comedy. The same with that of 1749, the

the face retouched, but not so like as the former one. Comedy also has the face and mask marked with black, and inscribed, COMEDY, 1764. No other inscription but his name, *William Hogarth*.

1767.

4. Hell Gate, Satan, Sin, and Death. *Milton's Paradise Lost*. Book II. A large print. Engraven by *C. Townley*, and intended to have been published April 15, 1767. It was dedicated to the late Mr. *Garrick*, who possessed the original (unfinished) picture painted by *Hogarth*. The subject being hideous, the plate was destroyed in 1767, and only three of the prints are now remaining. One of these, belonging to the late Rev. Mr. *Townley*, Rector of *Gracechurch*, London, upon his death in 1778, became the property of his son Mr. *James Townley*, proctor, in *Doctors Commons*, the present owner thereof.

1772.

1. The good Samaritan; ditto, by *Ravenet* and *Delatre*. From a painting on the staircase of *St. Bartholomew's Hospital*.

2. The Pool of *Bethesda*; large, by *Ravenet* and *Picot*.

1775.

1. The Politician, from a drawing of Mr. *Hogarth*, now (1781) in the possession of Mr. *Forest*. Etched by *J. K. Sherwin*. Published Oct. 31, 1775. Not in Mr. *Walpole's* Catalogue.

PRINTS of uncertain Date.

1. His own cypher, with his name under it at length; a plate he used for his books.

2. *Minerva*, sitting and holding the arms of *Holland*, four *Cupids* round her. Done for the books of *John Holland*, herald-painter.

3. Christ and his disciples; persons at a distance carried to an hospital. " In as much as
" ye

“ ye have done it unto one of the least of these
“ my brethren, ye have done it unto me.” *St.*
Matt. xxv. ver. 40. *W. Hogarth inv. C. Grignion*
sculp. Ticket for a charity.

4. Another, almost the same as the preceding,
but with a view of *The Foundling Hospital*.

5. Six prints for *Don Quixote*, 4to. *W. Hogarth*
inm. & sculp.

6. Two small for *Milton*. *W. Hogarth inv. &*
sculp.

7. Right Hon. *Gustavus* Lord Viscount *Boync*,
&c. &c. Whole length, mezzotinto. *W. Hogarth*
pinx. Andrew Miller fecit. A very bad print, done
in *Ireland*.

8. Mr. *Pine*, in the manner of *Rembrandt*.
Mezzotinto, by *M^r Ardell*.

9. *Daniel Lock*, Esq. mezzotinto. *W. Hogarth*
pinx. J. M^r Ardell fecit.

10. A midnight modern conversation.

11. Twelve prints for *Hudibras*, the large set.
W. Hogarth inv. pinx. & sculp. Under the head of
Butler. “ The basso relievo of the pedestal repre-
“ sents the general design of Mr. *Butler*, in his
“ incomparable poem of *Hudibras*; viz. *Butler's*
“ Genius in a Car lashing around Mount *Par-*
“ *nassus*, in the persons of *Hudibras* and *Ralpho*.
“ Rebellion. Hypocrisy, and Ignorance, the reign-
“ ing vices of his time.”

12. A Masquerade. There is much wit in this
print. Invented for the use of ladies and gentle-
men, by the ingenious Mr. *H——r* [*Heidegger*].

13. Taste in High Life. A beau and a fashion-
able old lady. Painted by Mr. *Hogarth*. This
was probably not published by himself. It was
sold by Mr. *Jarvis*, in *Bedford-street*, *Covent Gar-*
dens. Published May 24th, [no year].

14. The

14. The *Lilliputians* giving a clyster to *Gulliver*. A *Lilliputian* painter's name to it. *Hogarth* sculp.

15. *Booth, Wilks, and Cibber*, contriving a pantomime. A satire on farces. No name.

16. Orator *Henley* christening a child. Mezzotinto.

17. A woman swearing a child to a grave citizen, with twelve *English* verses. *W. Hogarth* pinx. *J. Sympson, jun.* sculp. Sold by *J. Sympson* in *Drury Lane*. As Mr. *Walpole* observes, a very bad print. While *Picart* was preparing his *Religious Ceremonies*, he wrote to some friend here, to supply him with characteristic representations of an *English* Christening, and the form of swearing a base-born child to its proper father, before a magistrate. His correspondent, either through ignorance or design, furnished him with the preceding plates by *Hogarth*. *Picart* has engraved the former with a few variations, and the latter with the utmost fidelity. The one is called by him, *Le Serment de la Fille qui se trouve enceinte*; the other, *Le Baptême domestique*. The first contains a striking portrait of *Sir Thomas de Veil*.

18. *Charmers of the Age*. A sketch. No name. It was intended to ridicule *Monf. Desnoyer* and *Signora Barberini*, the two best dancers that ever appeared in *London*. Very scarce.

19. *The Beggar's Opera*. Four lines under it. No painter or engraver's name. All the characters are drawn with the heads of different animals.

20. The same, with variations in the inscription, &c. The idea of this print is borrowed from a *French* book, called *Les Chats*, printed in 1728. Facing p. 117, is represented an opera performed by cats, superbly habited. At the end of the work the opera itself is published.

21. *Henry*

21. *Henry VIII. and Anne Boleyn. Hogarth design. & sculp.* Very indifferent. This plate is supposed to contain the portraits of *Frederick Prince of Wales* and *Miss Vane*.

22. A small copy of this is in *Grove's Historical Play of Henry VIII.*

23. *The Mystery of Masonry brought to Light by the Gormagons. Stolen from Coppel's Don Quixote. W. Hogarth inv. & sculp.*

24. *Sancho starved at dinner by his Physician. W. Hogarth inv. & sculp. Printed for Overton and Hoole.*

25. A festoon with a mask, a roll of paper, a pallet, and a lanrel. Subscription-ticket for *Garrick in Richard the Third.*

26. *The Laughing Audience.*

27. *Rehearsal of the Oratorio of Judith. Singing men and boys.*

28. *The Search-night. W. Hogarth inv. J. Fielding sculp.* A very bad print, and I believe an imposition.

29. Frontispiece to *Kirby's Perspective.* Engraved by *Sullivan.* Satire on false perspective. Motto, "Whoever maketh a design without the knowledge of Perspective, will be liable to such absurdities as are shewn in this frontispiece."

30. Small oval print for the *Rape of the Lock.*

31. An emblematic print representing *Agriculture and Arts.* Seems to be a ticket for some society.

32. *Five Muscovites.* Small plate for a book of travels.

33. A ticket for the benefit of *Milward the tragedian.*

34. A large oval coat of arms, with terms of the four seasons.



35. Mr.

